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ABSTRACT

This paper describes a study which compared an actual television schedule with an "abstract" schedule in order to determine what the forces are that forge a television schedule and how these forces interact. The report is presented in six sections: (1) a statement of the problem; (2) a discussion of the notion of the abstract schedule and the criteria that inform it; (3) an analysis of the actual schedule of transmissions on British network television between April 1972 and March 1985; (4) a discussion of the forces that produce divergences between the actual and the abstract schedule, including cultural, political and economic forces; (5) a discussion of forces that produce convergence between the schedules, which seem to stem primarily from the rising costs of programming; and (6) a description of the British abstract schedule, which was based on a study of the use made of acquired programming by three ITV (Independent Television) companies to determine both the source of a given program category and its function in the schedule. It is concluded that a free market in television services will lead towards the abstract schedule as surely as the actual British schedule, beset by the need to lower its costs, seems to want to, and that the present level and power of regulation is incapable of preventing it. Copies of two newspaper articles and four tables displaying analyses of data are appended. (CGD)

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Jonathan Davis

COUNTING THE COST OF TELEVISION

-- The Schedule, Its Contents and Its Discontents

Paper Presented to the 1986

International Television Studies Conference

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1. INTRODUCTION

The predominant source of things to watch on television is, for the time being, an off-air service comprising a mix of different types and formats of programme transmitted on one or more channels. This service is, in the words of the founders of the British welfare state, free at the time of use.

This state of affairs has prevailed since the inception of television broadcasting. The competition between television and the other claims on people's disposable time has been dominated by television. The competition between the various providers contributing to the television system -- for audiences, for income, for programming -- has been characterised by near or total monopoly.

It is under these conditions that the forging has taken place of that monument of contemporary culture: the television schedule. In all its diversity and sameness, the television schedule has come to determine how a vast proportion of the world's population uses its disposable (and not so disposable) time.

What are the forces that forge the television schedule? How do those forces interact? These questions are more easily

answered today than in the past because the alternatives to off-air television are now so present. We are furnished with models of other forms of scheduling -- the do-it-yourself scheduling of the VCR owner, the narrower-format scheduling of some cable services, like CNN, ESPN, MTV, the Playboy Channel and Cinemax in the United States; and models of other uses for the television receiver -- to play video-games or to view data. The distinctiveness of off-air television has also been called into question, as pay-TV services like HBO have reproduced American network scheduling in all but two details: no news or current affairs and no commercial breaks.

It is probably the HBO phenomenon that has prompted some wags in the current debate in Britain about public service broadcasting, to propose that only news and current affairs are the domain of public, state-supported television. It is a symptom of the widespread feeling that the days of the natural television schedule are over. Certainly, the key premise of the debate remains that of providing what the viewers want; at issue, however, is how that want is to be provided.

To examine what <u>determines</u> a television schedule we need first to know what <u>constitutes</u> a schedule. To do this we need some notion of the schedule in the abstract. Then, by

comparing an actual schedule with our abstract schedule, we see in what way the two diverge and we can make some assumptions about what forces in what combination might produce the divergence. We then turn our attention to the environment in which the actual schedule exists and try to identify those forces. We examine their structure, magnitude and dynamic to see if they can indeed account for the 'interference' in the abstract schedule we have observed in the actual schedule. With an understanding of these forces we can describe their relation to one another. We might also be able to predict other forces that are being applied to the actual schedule. Gradually the picture emerges whereby we can produce a model that enables us to predict the effect on the schedule of a relative increase or decrease in a given force, or of the emergence of a new force. We finish up by having a better grasp, not only of the television schedule, but also of the structures of television as a whole.

This grandiose scheme, with its lofty aspirations, is necessary to justify the extraordinary arduousness of schedule analysis. If the pay-off were less substantial, the value of the analysis would be in doubt. It is also necessary in order that it be understood that the steps I have so far taken towards undertaking schedule analyses are tentative. Consequently the proposed conclusions are

tentative as well. One of the organizations in Britain responsible for collating data on television schedules -- the Independent Broadcasting Authority (the IBA) -- is in implacable disagreement with me over my findings. Invariably the results of my analysis are in conflict with statements made and figures published by broadcasters. I comfort myself with the thought that, on the one hand, the broadcasters are not used to being confronted by independently-collected data and, on the other hand, there are precedents for these conflicts in which the independent researcher was proved right*.

2. THE ABSTRACT SCHEDULE

The criteria that inform the abstract schedule are economic. It is conceivable that cultural, political, ideological or even metaphysical criteria inform the schedule, but an

*Notable in this regard is a study done by an out-of-work journalist in Eastern England some years ago. To while away the hours he timed the duration of commercials transmitted on by Anglia, the regional television company, and discovered that the limits on the amount of advertising were being systematically infringed. What has never been explained is how this state of affairs was able to occur when the IBA supposedly monitors all ITV transmissions.

economically-derived abstract schedule better responds to the material circumstances in which actual schedules exist. These material circumstances include spectrum scarcity, that restricts the number of channels transmitted to a given location that can be picked up by normal television receivers; the cost of television programmes, whether produced for or by the channel operator, or purchased by the operator from an outside source; the limits on the revenue accruing to the channel operator, whether these revenues come from the sale of advertising, from a licence fee or from other sources; and the presence of fixed resources in the form of a labour force, of capital investment in plant and property, or of a franchise paid by the operator to a regulatory body.

According to economic criteria the abstract television schedule should be as inexpensive as possible to assemble and to renew. At all times it should maximise the number of viewers watching the channel. It is often argued that schedules which target particular population groups, such as white male opinion-makers and people with large disposable incomes, are more economic than schedules which draw in the population as a whole. However it has been demonstrated by audience research bodies that the larger number of viewers drawn in by a popular programme will cover the particular population group better than a targeted programme. For

example, advertisers, in the United States, of beer and automobiles place peculiar value on spots transmitted during College Football games on Saturday afternoons, because the audience of these programmes includes a high proportion of college-educated men who are less easily reached by the rest of the schedule. However, a programme of wider appeal transmitted in the same slot would, in all probability, have an audience profile that included only marginally fewer representatives of this particular population group. Likewise, if there were no College Football on Saturday afternoons (such as occurs for about thirty-six weeks of the year) the highly- eligible population group would, for the most part, watch another programme instead, possibly in another part of the schedule. There are very few who would watch nothing except College Football. By the same token there are a considerable number of the particular population group who do not watch the programme, for example those who go to see a game at the stadium. It might be argued that the effectiveness of the Saturday afternoon slot is greater as a means of selling airtime to advertisers than it is as a means of advertising products. If this were the case it would be an anomaly; as a rule, the greater the audience, the greater the number of potential buyers of the goods or services being advertised.

The demand for audience maximization is equally great for

non-commercial channels and the schedules they transmit. This is an empirical observation rather than a logical inference. With a non-commercial channel, such as the BBC, a failure to maximize audiences will be translated, via political pressure, into a reduction in revenues accruing to the channel. This has been the experience of the Australian Broadcasting Corporation (ABC) which, as its share of audience ratings has declined, has had its allocation of resources by the state reduced.

What form, in conformity with the above-stated criteria, does the abstract schedule take? I would suggest that it would more nearly resemble the 'stripped' schedule of so much of US television. The promise offered by the stripped schedule is that, having mastered its extremely simple structure with its minimum of variations, the viewer can be confident that, by tuning into that channel, (s)he will be guaranteed a programme that will conform, to the maximum extent, with her/his expectations.

Most viewers watch television every day. During the week (if they are employed, or at school) they will tend to watch during the same periods each day. At weekends their schedule becomes more flexible, but the tendency will be for them to watch television during the same periods of the day as during the week, with additional viewing on either side

of that period. In the United States (and elsewhere) the period when most people watch television is designated as a 'peak-time' and this is identified, through audience ratings, as being for more or less the same period each day.

The abstract schedule, taking into account the times when maximum potential available audience (MPAA) is greatest, will concentrate its resources into those times. For the rest of the schedule the principle of repetition is important because the watching habits of viewers are more flexible. A crisis in scheduling might be precipitated were a large proportion of the audience to become unemployed, because resources would have to be spread more evenly throughout the transmission day. In such a crisis, a proportion of the audience would lose its appeal, especially for the commercial scheduler, as it losts its political and purchasing power.

Most television services involve an element of competition for audiences between a plurality of channels. There are two scheduling responses to this competition. One entails deterring a viewer from switching to a rival once (s)he has begun to watch a given channel. The other entails making the schedule as accessible as possible to someone flicking undecidedly through the channels. The drawback of the first option is that the schedule which deters switching over also

deters switching in: if a three-hour film is already in progess the viewer will look elsewhere. The second option condemns the channel to a rapid turnover of viewers, since its ability to hold a viewer will be offset by its willingness to welcome a new viewer, involving as it does frequent breaks and considerable repetition. This is exemplified by a New York news radio station whose slogan is "Give Us Twenty-Two Minutes And We'll Give You the World". On the whole, this schedule will relinquish most of its audience every twenty-two minutes.

Since most viewers watch television in an unprogrammed way, that is, they are more interested in watching television than in watching a specific programme, the second option is more conducive to grabbing the MPAA. The stripped schedule is also better at fulfilling the second option.

The operational difficulties, with regards to equipment maintenance and cleaning, that transmitting twenty-four hours-a-day entail, means that non-stop transmission is uneconomic for an independent station. The New York independent stations manage with about two hours of downtime while the network affiliates can keep going around the clock. The abstract schedule would run all day, since the marginal costs of reaching the small but by no means negligible MPAA between, say four and six o'clock in the

morning, are very low if the maintenance problem can be solved. The schedule would be repeated every twenty-four hours.

The bulk of the schedule would be made up by film series -- drama, comedy and cartoons. Soap operas are of limited scheduling value because they tend to exclude any viewer who is not prepared to watch every episode, and because they cannot be repeated. Film series offer easy access to plot and character and can capture an audience in the same way as a soap while also benefitting from appeal to the floating audience. Feature films and television movies will fill the inevitable gaps in supply of film series. They are extremely inexpensive to schedule because they are in such large supply and they are completely interchangeable. Strip-scheduled movies function very similarly to film series.

News programmes, assuming they are available cheaply enough, are useful because they provide a scheduling element that seems, at least empirically, to be essential: novelty. Viewers appear to be concerned that some at least of what they watch be important. The moment, or momentousness, furnished by news satisfies the need for importance. The quality of being unrepeatable, on which momentousness depends, constitutes novelty. News programmes, however,

circumscribe strictly how novel the moment will be by presenting occurences in a highly structured way in conformity with the viewers' expectations. Local news, which is the staple of US independent station news, tends to restrict itself in the main to fires, plane crashes, shootings and lottery winners.

Sports programming functions in very much the same way as news. The ideal sport as far as the abstract schedule is concerned is baseball. A game has at least seventeen scheduling breaks, for commercials or for channel-switching. Its viewer appeal is generally heightened as it approaches its conclusion, although there is also a reasonable expectation that any segment of the game will be as exciting, and therefore worth watching, or as boring, and therefore permitting exit-points, as any other segment. The novelty element is enhanced because there is no way of predicting precisely the length of any segment, and there is always the possibility of the game continuing past the normal eighteen innings (nine for each team), in the eventuality of there being no result. There is the guarantee that, at the end their will be a conclusive result (a draw is not possible), and this provides the momentousness. American television has succeeded in structuring nearly all sports to enhance their schedule-ability, but none can compare with baseball which can prove

a strip schedule, by overriding the successive slot and thus individuating that day's schedule. By the same token it can disrupt the schedule, and, quite apart from the cost of baseball coverage (and the fact of its virtual unrepeatability), such disruption might be uneconomic.

The abstract schedule is the archetype of a "culture de flot". "Culture de flot" is characterized by offering the consumer the expectation that an adequate proportion of that which constitutes the "flot" will appeal to her/him. How large that proportion has to be is a utilitarian issue, since 1% of immense gratification might satisfy the consumer during the 99% of tedium. On the whole, though, the abstract schedule would need to avoid the peaks and troughs of satisfaction in favour of maintaining the widest appeal for the longest periods. The importance of novelty in a "culture de flot" may come to be overstated by the providers of the "flot" because the source of novelty -- the schedule elements in which the providers have their greatest input -- is likely to be where their self-esteem resides.

3. THE ACTUAL SCHEDULE

The actual schedule described here is the schedule of transmissions on British network television between April

1972 and March 1985. The actual British television schedule may be considered a far cry from the abstract schedule with its overtones of American television's lower depths. It furnishes us with a panoply of 'interfering' forces that remove the actual schedule to the point where the economic determinants seem insubstantial in comparison to the massed forces of culture and politics. However, as will be seen, it evinces many of the characteristics attributed to the abstract schedule. Moreover, at crucial points, the actual schedule yields to economic criteria in ways that undermine its cultural and political integrity. A more detailed study of a small section of the schedule -- six-month blocks of transmissions of acquired programmes by three Independent Television contractors during the period April 1984 to March 1985 -- is appended. I will also be referring to an ongoing investigation of transmissions on Channel Four of programmes commissioned by the Channel from independent, that is not ITV, producers.

In the period April 1972 to March 1985 the total output of British network television rose from 12,563 hours a year (an average of 34 hours 25 minutes a day) to 20,983 hours a year (57 hours 20 minutes a day). The increase in output is attributable to the addition, after November 1982, of a fourth channel and of breakfast television. There was also increased output by the rest of the service, transmissions

by which had risen to 15,403 hours a year (42 hours 5 minutes a day) by March 1985.

On the basis of figures published annually by the BBC and by the IBA in their Annual Reports, it is possible to divide transmissions into 12 content categories. These are, in order of size:

* Plays, Drama, TV Movies, Feature Films and Film Series
* Current Affairs, Features and Documentaries
* Sport and Outside Broadcasts
* Light Entertainment
* Children's programming
* Open University
* News
* Schools' programming
* Continuing Education
* Commercials
* BBC Continuity
* Religious programming
* Arts and Classical Music

The character of some of these content categories has changed considerably over the fourteen years. Single plays, that use to feature prominently in the schedule, are now a rarity. Current Affairs has been swollen by the advent of breakfast television. Sport is moving quickly indoors with

enormous coverage being given to snooker and darts (in scheduling terms, these are the British culture equivalent of baseball). The News has grown as news programmes have got longer, and there is also a News component in breakfast television. There are now more than twice the amount of Commercials than in 1972. The quantity of Religious programming has remained almost static, notwithstanding the growth in the amount of output. The amount of bought-in programming, coming mainly from the United States, has grown significantly. This affects the character of the following categories: Sports, Light Entertainment, Children's programming and Plays, Drama, etc.. At the same time, the ratio of repeats to first-run programmes has remained stable, with a slight upward trend.

Scheduling slots have undergone some shifting. The slots set aside for Schools, for Children and for Religion ("the God slot") have been steadily whittled down. The amount of commercials per hour has been gradually increased. Programmes that, because of their portrayal of sex, violence, language and the other seamy sides of human behaviour, had previously been held over until the children had gone to bed, are now to be found throughout the schedule.

Keeping this evolution in mind, the consistency in the

proportion of total output represented by each of the content categories, is stunning. This is demonstrated by the following table which shows the highest, the lowest and the average (mean) proportion of total output represented by each content category*, and the coefficient of variation (cV), for the ten years to March 1982, before the introduction of the new channel and of breakfast television:

Category	High	Low	Mean	cV
Plays, Drama, etc.	26.5%	23.4%	25.0%	0.041
Current Affairs, etc.	18.1%	15.4%	16.4%	0.054
Sports & OBs	13.0%	11.1%	12.0%	0.049
Light Entertainment	9.4%	7.6%	8.7%	0.060
Children's	9.8%	8.7%	9.4%	0.034
Open University	8.3%	3.8%	7.2%	0.228
News	7.2%	6.2%	6.7%	0.039
Schools	5.2%	4.4%	4.9%	0.040
Continuing Education	4.1%	3.0%	3.9%	0.209
BBC Continuity	3.3%	2.7%	2.9%	0.055
Religious Programming	2.2%	1.8%	2.0%	0.068
Arts,etc.	1.5%	0.9%	1.2%	0.141

(Source of raw data: BBC Handbooks and IBA Annual Reports)

*I have left out Commercials which the IBA includes in its ITV content categories. The rule of thumb for Commercials is that they constitute 5.5 minutes per hour, or 10% of ITV transmissions. This would give a high of 3.5% (continued)

Of the changes that have occured since March 1982, I will speak shortly.

The scheduling variations of British television are, of course, greater from day to day and from week to week than they are from year to year. Unlike the abstract schedule, the actual British schedule contains a significant proportion of novelty programming, of television 'events' such as Royal Weddings, State Funerals, Party Conferences and Election Specials. Less use is made of stripped scheduling and the schedule strip itself is broader, usually extending over a whole week rather than just one day.

To allow a schedule that repeats itself every twenty-four hours, a channel needs large numbers of episodes in a given series. But even with only 40 or so episodes in a series, with one episode transmitted every day, and the episodes consequently being repeated every six weeks, it will take a

* (continued) of total transmissions, a low of 3.2%, a mean of 3.4% and a coefficient of variation of 0.028. The maximum minutes of commercials per hour on British television is determined by the IBA. Over the years the IBA have allowed an increase in peak-time commercials to 7 minutes per hour. This has resulted in 5.6% increase in the average minutes of commercials, from 5.4 minutes per hour in 1978, to 5.7 minutes in 1984. In the year ending March 1985, there were approximately 960 hours of commercials, representing 4.6% of total output.

considerable time for most viewers to exhaust their interest in the series. On an anecdotal level, over four years in the United States, watching STAR TREK on every possible occasion, this viewer saw no more than a half dozen episodes repeated, and yet, in that time, the series was run at least eighteen times.

Most British television series consist of only twelve or so episodes, and they, along with American series shown on British television, are transmitted only once a week. Thus there is less repetition in the actual schedule than the abstract schedule. According to the BBC Television Facts and Figures booklets, between 39.2% and 41.8% of the BBC's transmissions annually, in the years April 1977 to March 1984, were repeats. Over the same period, according to the IBA Annual Reports, the proportion of repeats annually on ITV and Channel Four fluctuated between 16.9% and 21.5%.

A large number of programmes in the actual British schedule do not maximize their audiences. Much of the programming that goes out of its way to target a particular audience, such as Schools' programmes, farming reports and minority programmes, is scheduled at times when the MPAA is low. In peak-times the tendency is towards audience maximization. There remains, however, a degree, albeit a diminishing one, to which British schedulers insert programmes that diverge

wildly from those that characterize the abstract schedule, even in peak-time. BBC2 schedulers insist on scheduling leisure magazines on such topics as gardening, fishing and sheepdog trials, in peak slots. On the other hand, it is unusual for programmes with the widest appeal to be scheduled outside of peak-viewing times. The exception might be a prestigious sporting event being relayed live from Los Angeles or Tokyo that goes out in Britain in the early hours of the morning. In most cases, however, the programme will be repeated in peak-time. This practice conforms to the abstract schedule because it is exploiting the low marginal cost of transmitting through the night, and the almost zero cost of repeating.

As stated above, the television service, in the year ending March 1985, transmitted 57 hours 20 minutes of programmes a day. This represents only 60% of the available time. While this is a substantial increase on 1973, when only 48% of available time was used, it is in marked contrast to the abstract schedule and to the American norm.

Finally it should be noted that the actual British schedule does not adhere to the rigid slots and frequent breaks of the abstract schedule. This is in part to do with British schedulers adopting the first of the two options for audience maximization, namely, to deter switching between

channels. In actual fact, the BBC, operating two channels, does encourage switching between them, as do ITV and Channel Four between their two channels. More effort is now being made to enable switching between the two networks, but switching still remains a haphazard affair. To deal with this limited interchangeability, British viewers are supplied with much fuller programme details, in newspapers and in the two television guides, the Radio Times (for BBC programmes) and the TV Times (for ITV programmes), than are American viewers, and the accurate planning of programme-viewing is thereby encouraged.

4. THE FORCES OF DIVERGENCE

Cultural forces, stemming from the character of leisure, the prevailing forms of time-budgeting, the intensity of attention with which television is watched, forms of education and informational exchange, and the importance of particular social activities, such as religious observance and various sports, will all produce divergences between the actual and the abstract schedule. Political forces have a similar impact but will tend to make themselves felt principally through the regulation of the television service by the state.

I do not propose here to tackle questions of the relative weight of the various cultural forces. The questions do not lend themselves to the type of schedule analysis I have done, and the richest source of data on this topic comes from surveys such as those conducted by the BBC in its huge Time Budget Analysis, 1964 - 1977, and by Dr Geoffrey Leland in his study of American Television on British Screens (Broadcasting Research Unit, 1984). Moreover I consider, as I will attempt to show, that the effect of cultural forces in determining schedules is very limited.

Political forces, mainly in the form of regulation, take on two guises. The first is to give stability to the service, by protecting the interests of the present providers and excluding potential threats (e.g. competition), and to limit the intensity of competition between the providers, by limiting, say, the amount of commercials that can be aired. The second is to compel the providers to schedule some programmes (and not schedule others) for which, on economic grounds, there would be no reason. Such regulations set up requirements which, if they are followed, give rise to Public Service Broadcasting. They may also encourage the use of certain sources of programming, for instance programming produced by programme-makers from the same region or the same country as that in which the service operates. To understand how such regulation works I will be

examining below the quota, imposed by the IBA, on the amount of overseas programmes that can be shown on ITV.

Before I do so I wish to set the scene by discussing a third set of forces that I believe to play the greatest role in creating the divergence between the abstract and the actual British schedule. Paradoxically, given that I stated that the abstract schedule was informed by economic criteria, this third set of forces is also economic.

The economic criteria I described for the abstract schedule were the criteria to be adopted by a service provider who is, first and foremost, a channel operator. In Britain the service provider is, first and foremost, a programme producer; the major part of the provider's resources go into production costs and the bulk of the labour mobilized by the provider is used for making programmes. The independent US television station has an office, from which to buy programmes and sell advertising; a studio, in which to assemble the schedule; and a transmitter. It employs a handful of people, has very high turnover and very few tangible assets. The British channel operator has, characteristically, substantial fixed assets in production facilities and a large number of full-time creative people, highly-skilled and specialized technicians, and maintenance and ancillary workers. In the fiscal year, 1985, Metromedia

Broadcasting Corporation (MBC) in the United States, which operated seven television stations and ten radio stations (until Rupert Murdoch and the Hearst Corporation took them over) and which made news and sports programmes, some other programming but basically bought in what it wanted for its schedules, had 1,800 employees, $86.5 million of tangible fixed assets, $122.8 million in current assets (aside from accounts payable), of which $98.2 million were film rights. Its operating expenditure was $330.5 million.

In the same year, with two network television channels, seven main production centres, six minor ones, four national radio networks, thirty-one local radio stations and three national regional radio services, the BBC's operating expenditure was $877.9 million*, that is about two-and-a-half times MBC's. Of current assets worth $138.1 million, the BBC owned programme and film rights worth $98.3 million, that is, almost exactly the same as MBC's. Its tangible fixed assets, at $394.4 million, were worth more than four-and-a-half times MBC's, and it employed 26,200 people, more than fourteen-and-a-half times as many as MBC.

*I have turned BBC's accounts into dollars on the basis of £1 = $1.30. The value of tangible fixed assets in both cases does not include the depreciation for the year. MBC's figures come from News Corporation's submission to the US Securities and Exchange Commission (January 1986). The BBC figures come from the BBC Annual Report and Handbook 1986.

The BBC probably transmitted more hours of radio, but less hours of television than MBC.

British television service providers, with the exception of Channel Four, produce most of their schedules themselves. Channel Four, which is owned by the IBA and paid for by the ITV companies from the sale of advertising on the Channel and from the sale of programming to the Channel, gets approximately one third of its schedule from the ITV companies, one quarter from independent producers whom it commissions to produce particular programmes, and two fifths which it buys in, principally from the United States.

Like the US Networks, BBC and ITV developed or inherited a large production base. They have considerable capital tied up in production faciltities, and large production staffs. The only way they can employ these assets is by making programmes. State regulation requires them to show particular programmes that, given certain economies of scale, it is cheaper for them to produce themselves than to purchase. For the rest of the schedule, they have taken it upon themselves to produce as much as possible in-house, except for film-series, feature-length drama, some situation comedies and documentaries, which they buy as much of as they can afford and the regulatory system allows. The

categories of purchased programming are those which are very expensive to produce indeed, but which are in ready and cheap supply from the United States.

An example of the mechanism whereby a service provider is forced, by regulation initially, and then by the dynamic of having to use resources in the form in which they are available, is furnished by Australian television. The Australian commercial networks must each make twenty-five hours of Australian drama a year. The result are the tawdry soap operas that have become the scourge of ITV afternoon schedules. Forced to make and show these drama programmes, they then find themselves with a product to sell abroad which, because of its bargain price, is highly marketable. Moreover the Australian networks now have a production base in place and, to keep it operational, they enter into co-production deals with overseas producers to make other drama. This second category of production, much of it high budget, fits well into Australian and other services' schedules. All this is done fairly grudgingly by the networks who would be far happier mining the seam of US and UK output.

The production resources of British television service providers lend themselves to certain categories of programming. In the year ending March 1985, the BBC's

outside broadcast equipment, necessary for sports and news programming, entailed a capital cost of approximately £37.1 million, according to BBC TV Facts and Figures 1986. To make maximum use of this, the schedule is devised which will include outside broadcast material on a scale which is unknown in the United States and certainly diverges considerably from the abstract schedule. Very little OB programming is re-usable. On a different level, the BBC has a considerable capital commitment to film, as against video, technology. In 1985 it had equipment for 88 shooting crews, at a cost of £5.7 million, 199 cutting rooms, worth £3.6 million, at least 4 dubbing theatres, worth £3.4 million, and £7.5 million worth of telecine equipment. When in 1985 the BBC undertook cost comparisons of BBC series with Channel Four series, it discovered not only how much more film it used than did the Channel Four producers, but also how much greater its shooting and editing costs were.

The BBC has, as one of its scheduling criteria, the need to optimize the use of its fixed resources and its manpower. Though the nature of the resources and the size and quality of manpower reflect, at least to a degree, the BBC's scheduling needs, they also have a dynamic of their own. Each of the BBC's programme and technical departments wants the greatest use to be made of it, and will propose to the BBC channel and cost controllers activities which will give

their department the most work and the greatest claim on resources. Because all the departments do this, their claims are to some extent cancelled out; overall they encourage a hearty cost push from both more, and more expensive, production.

The ITV companies, with the dual status, accorded to them by Act of Parliament and by the IBA, of channel operators and programme contractors, are, unlike the BBC, in the business to make money. The television system over which the IBA presides consists of 18 companies. One of these, ITN, makes news programmes for the other 17. 15 are regional companies and two, TV-AM and Channel Four, are national. Of the fifteen regional ITV companies, seven (Central, Granada, Harlech Television, London Weekend Television, Thames, TV South and Yorkshire) produce the most programming, much of which is networked. The fifteen companies pool together to pay for this production and to purchase programmes, mainly from the United States. In 1985 they agreed a value for the networked transmissions of their own productions, of £172.5 million. Collectively they spent an additional £30 million, approximately, mainly in the United States, on purchasing programmes. The £202.5 million they had to spend on this networked programming, that, according to the IBA Annual Report, accounted for 92.25% of total transmissions, combined with their statutory responsibilities and the need

to optimize their fixed resources, provides the basis for their schedules.

Channel Four, and its sister body, Sianel Pedwar Cymru (S4C, the Welsh Fourth Channel) split £139 million between them in the year ending March 1985, of which Channel Four received £111.0 million. Spending £107.2 million, £95.4 million on programmes and programme transmissions, Channel Four's output amounted to 4,667 hours, with 300-odd independent production companies contributing roughly 1,000 hours, 70% of which was new.. 4,224 hours were programme trailers and programmes proper (the rest were commercials), yielding an average cost per hour of £22,600. Calculated on the same basis, the average cost per hour of ITV's networked programmes was almost exactly the same, at £22,400. Because the BBC likes to pretend that all its costs are up there, on the television screen, the average cost per hour of its 10,879 hours was around £27,000*.

It is the size and the character of the British television providers resources-in-place that determine the actual schedule and produce the divergences from the abstract

*The data used for these calculations comes from the IBA Annual Report and Accounts 1984-85; the Channel Four Annual Report, with additional information provided by Channel Four; and from the 1986 BBC Handbook and the Main Report, prepared by Peat Marwick, Micthell and Co., BBC Value For Money Review.

schedule. Cultural forces, promoting particular demands on the part of the viewers and schedulers, forces that also help form the programme producers, act on the productive base and influence individual programmes, but not the schedule as a whole. Political forces have been responsible for the establishment and the maintenance of the productive base, but it is through that base that their effect on the schedule is mediated.

5. THE FORCES OF CONVERGENCE

I have given above the average cost per hour of British television network transmissions. For the service as a whole that cost is approximately £23,500. The BBC states in Facts and Figures 1986 that the average cost per hour of all its network first showings was £52,000. Calculations using budget data from one ITV company, the programme tarrifs agreed by the ITV companies for the exchange of networked programmes, and computations of the input necessary to give a stated production output* give a cost per hour of ITV's new material of £68,400. Data supplied by Channel Four

*These computations are contained in the report, The Economics of UK Broadcasting recently prepared by the London Centre for Information and Communications Policy Studies and still in revision.

gives their average cost pet hour of first showings as £30,400.

A double question springs forward: why is there such a substantial variation between the three television service sectors, and why are the estimated amounts of first-run programmes not only so much higher than the average cost of all transmissions, but higher than one would expect given the proportion of transmissions represented by repeats (an average, over the whole system, according to published figures, of 26.7%)?

The answer is three-fold. Firstly, the sectors use different means of determining their programme costs. Secondly, Channel Four uses a great deal of bought-in material -- in the year ending March 1985 it transmitted 1,260 hours of purchased and pre-purchased material, 44.2% of all new material transmitted, for which it paid £16.1 million, giving an average cost per hour of less than £12,800. Thirdly, the ITV companies tend to inflate the cost of their programmes, while the BBC tends to understate them. Nevertheless, for all three sectors the real cost per hour of new produced (rather than acquired) material, based on my investigations, would be in the region of £62,500.

The British television services are not getting richer in

real terms any more. At the same time, for reasons described above, they are experiencing severe cost push as they increase their hours of output and the value of resources they are willing (and having) to commit to production*.

The two options available to service providers are to increase the number of repeats and to increase the proportion of bought-in material at the expense of in-house and commissioned productions. The increase in programme acquisition entails for British service providers, in current conditions, the acquisition of more US material. Between 1977 and 1984, according to figures published in the UK Department of Trade and Industry publication, British Business (see issues dated 16 September 1983, 5 October 1984 and 30 August 1985), the North American component (almost entirely comprised of US product) of the total expenditure on programme acquisition by the BBC and the ITV companies grew from 43% to 71%. In real terms their expenditure on North American programmes grew by 233%, allowing for inflation and currency fluctuation.

*This strange circumlocution is used to avoid the implication that it is labour costs that are responsible for increasing costs. The study in The Economics of UK Broadcasting (op. cit.) shows that labour costs have risen much less quickly than production costs as a whole, throughout the three sectors.

The two options taken together tend to make the actual British schedule more like US television schedules, and more like the abstract schedule.

6. THE BRITISH ABSTRACT SCHEDULE

To verify the tendencies that were beginning to emerge in the course of this study, I undertook, between February 1985 and March 1986 a study of the use made of acquired programming by three ITV companies: Border Television, Thames and London Weekend. The intention of this project was to devise methods for computer analysis of television schedules that would show not only how much of a given programme category came from a given source, but also its function in the schedule.

In a first instance, working from the schedules published by the ITV companies and from the listings in the TV Times, I noted the date and time of transmission, the series title, the episode title, the programme category, the schedule slot, the country of origin and the IBA material category. This last datum is useful in determining how the amount of overseas material transmitted, which is limited by an IBA quota, is being monitored. Quite frequently one or more datum was not given, in which case there were two sources to

check: the British Film Institute Filing System, that records all programmes transmitted in the London region; and the IBA Broadcasting Statistics and Information System (BSIS). The BSIS is no longer being used by the IBA because it involves an enormous amount of input which the IBA lost interest in being able to access. An example of how programmes are classified by the BSIS is provided in Appendix 3.

The lists of programmes thus compiled were then checked against the Comprehensive British Audience Research Bureau Reports, a company-by company log of all transmissions, to ascertain whether they were indeed transmitted, to reflect any amendments in the schedule, and to find out the running time of each programme, that is, its actual duration excluding commercial breaks and other filler. This data was then fed into a mainframe computer that had the capability of doing the 10 field sorts with the substantial volume of data I wanted to manipulate: since I was dealing with six-months of programmes in each of the three cases, I was working with upto 1,200 programmes. I was also able to do all the arithmetic to total running times by series, country of origin, programme category, etc., on the computer, which avoided mistakes in transcribing the figures. I have subsequently run a similar programme which examines material produced by independent producers transmitted on Channel

Four between April 1984 and March 1985, though the analysis of these data is still incomplete.

The study of acquired material on ITV has produced the results presented in the four tables at the end of this paper.

Table 1 shows the amount of total output represented by material acquired five sources: the Commonwealth (which comprises, in programme terms, Australia, Canada, Hong Kong and New Zealand), the EEC (programmes coming from France, West Germany and Italy), the USA, and Others (Japan and Yugoslavia). There were additional programmes whose country of origin could not be identified. It also shows how much of the minimum amount of material that was quota-exempt, and therefore the maximum extent to which two of the companies, Thames and LWT, exceeded the quota.

Table 2 provides a breakdown of that portion of acquired material that was definitely quota-material, that is, US and Australian Films (post 1945), Television movies, dramatic and cartoon film series. It shows the minimum extent to which the two ITV companies were over the quota.

Table 3 describes the scheduling use of the material identified in Table 2. It distinguishes between four

scheduling periods -- Mornings (9.30am to 12.00pm), Afternoons and Children's (12.00pm to 5.45pm)*, Peak-times (6.30pm to 10.30 pm, Mondays to Saturdays and 7.00pm to 10.30pm on Sundays), and Late Nights (10.30pm to Close down, usually around 12.30am). What this Table enables us to see is that, while Border Television spreads its US and Australian material fairly evenly throughout the schedule (9.6% of Morning transmissions, 15.5% of Afternoon transmissions, 15.1% of Peak-time transmissions and 16.9% of Late-night transmissions), Thames uses such material extensively in the Afternoons (22.3% of transmissions) and in the Late-nights (35.4% of transmissions), and LWT concentrates it in Peak-times and Late-nights (23.6% and 24.1%, respectively, of transmissions.

By way of provisos, it be kept in mind that the amount of total transmissions has had to be estimated in each case, on the basis of the average hours of transmissions per week, given by the IBA in its Annual Report, and by examining the schedules. Consequently the amount of hours of quota material that is automatically exempted by the IBA has also had to be estimated.

*While it is possible to identify children's programmes in terms of programme category, it is no longer possible to identify them in terms of a scheduling category. Programmes for adults, such as the soap, THE YOUNG DOCTORS, periodically slop over in to the children's hour. There are also children's programmes in the Morning schedule. The terms and compleixities of the overseas quota are described in Appendix 1.

What emerges from the study are the following observations.

1. The IBA Quota on Overseas Material is not effective. This was the conclusion reached early on in the study, when the findings were published in The Guardian newspaper (London 13 May 1985: When British Prime Time Goes Abroad). The findings were rejected by the IBA in the same newspaper, two weeks later (27 May 1985). (See Appendices 1 and 2.)

2. The need by the ITV companies who were exceeding the quota was being met in large measure by the IBA which agreed to exempt from the quota significant amounts of material that did not fall within the IBA's own guidelines for quota exemption, for example LAUREL AND HARDY, which is exempted without regard for quality. STAR WARS, transmitted (for the second time) on 23 December 1984, is an example of an American film (according to the Department of Trade and Industry) classified by the IBA as British.

3. Problems of programme supply are solved with material purchased from the United States. When it was necessary for Border to fill a slot left vacant by the non-availability of the originally scheduled ITV programme, for instance during a strike by Thames, 82.7% of the

3. (continued) replacement material was from the US. This is described in Table 4.

4. US and Australian material is often used for strip scheduling, especially in off-peak times. SESAME STREET is used in this way, as are the Australian soap operas and old US film series programmed late night.

Since the advent of Channel Four in November 1982 and of breakfast television shortly after, there have been developments in the way British television is scheduled that bring it closer to the abstract schedule. Breakfast television is the biggest instance to date of strip scheduling on British television, filling three hours a day of schedule time, which has a low MPAA, with very inexpensive programming. The proliferation of the Australian series transmitted in the afternoons on ITV -- A COUNTRY PRACTICE, THE SULLIVANS and THE YOUNG DOCTORS -- has been in the same, strip terms. The BBC, in its battle to capture a higher audience share, has been very successful with two, at least semi-stripped series, EASTENDERS and WOGAN. The emergence of snooker as the main television sport has produced two-week periods in which one channel was used almost exclusively for transmissions of snooker games.

The economies achieved by these new practices are substantial. It is as much a function of this realization as of imitating US scheduling, that the cable and satellite channels such as Rupert Murdoch's already operational (and profitable) Sky Channel, and those proposed by Robert Maxwell, Silvio Berlusconi CLT and the Granada Television, are looking at the vast reservoir of usable and re-usable material rather than at how much new programming needs to be produced. New programming, as the US networks know to their cost, is a risky undertaking. The strip schedule reduces the need for new programming, the abstract schedule may need none at all.

A free market in television services will, according to the studies I have done, lead towards the abstract schedule as surely as the actual British schedule, beset by the need to lower its costs, seems to want to. And the present level and power of regulation is incapable of preventing it.

Jonathan Davis, London, April 1986.

The face of America: Toby Bowles in Knots and Pirates Coves, star of Love . . .

Mr T, of The A Team, another screen import . . .

Jon Davis warns of a bleak future for homemade productions, and considers evidence of breaches in television limits on programmes from overseas

When Britain's prime time goes abroad

THIS year is 1985. A quarter of all households in Britain are hooked up to cable television. Another quarter are supplied by Direct Broadcast Satellite. The BBC runs five minutes of advertising every hour. The system is buckling under the financial weight of switching over to high-definition equipment. Soaring production costs and dwindling revenues have already bankrupted all but a handful of the independent television companies. One of the survivors decides to cut back on all production, turning to the American market to supply its programming needs cheaply.

This dire scenario hardly bears thinking about, but in one particular it may be with us already. The ITV companies have been acquiring more and more American and Australian programming, and transmitting it at a rate that exceeds the regulations governing overseas material. The Independent Broadcasting Authority, the body responsible for enforcing these regulations, would seem to be falling down on the job.

So how much of what we watch on television comes from the United States?

If you ask viewers the answer you will receive is about a quarter of all programmes. If you ask the BBC, the ITV companies or the IBA you will be told categorically that it is less than 14 per cent. Why 14 per cent? Because this is the level set in the "gentlemen's agreement," an unpublished document that came into force on September 22, 1966, binding on the ITV companies and acknowledged by the BBC.

The 14 per cent quota does not apply only to American programmes, but to all non-British, and as of 1982, all non-EEC material. The Programme Policy Committee, a body made up of representatives of the IBA and the ITV companies, drew up regulations in 1968 providing for certain exemptions from the quota. Though this document, like so much information on the quota, is kept confidential by the IBA, it appears to have codified what, with the establishment of Channel Four, were prevailing practices.

EEC rules governing free trade between member countries meant that there could be no restrictions on Greek, Danish and Belgian programmes, for instance. Since such offerings hardly monopolised the airwaves, the Programme Policy Committee unanimously exempted all EEC material. Material from the Commonwealth, especially from Australia, however, was at that time beginning to feature prominently in the ITV afternoon schedules, so an exemption on this material was accorded, up to 1.5 per cent of total transmissions. This means that Thames Television, for example, that transmits around 48 hours of programmes a week, would have one hour a week of its Australian soap operas exempted.

Also not included in the quota were all informational, sports and educational material, other material of outstanding quality with particular cultural or educational value, all silent films and any outstanding films made prior to 1961 "provided that any of these are run in a series with a clearly defined theme," any programming originating in countries from which substantial ethnic minorities living in the United Kingdom would have been drawn, and all material specially dubbed or subtitled for ITV or Channel Four.

It is the IBA that determines what is to be exempted in consultation with the ITV companies. It tends to interpret its own guidelines generously, effectively exempting all documentaries, including rock star profiles and programmes on how to ride BMX bikes, most morning children's programmes, including Sesame Street (80 hours a year, or 2 per cent of Thames entire annual transmissions) and The Little Rascals, those charming short films renowned for their suspect racial stereotypes, and a number of feature films, like The Lion, The Witch and The Wardrobe and Sesame Street-Barkward on no apparent grounds whatsoever.

Those exemptions aside, the way the quota is enforced is that each ITV company submits to the IBA its planned schedule. The IBA then scrutinises the line-up to make sure that it fits into the limits. It calculates the amount of quota material over a six-month period, totting up the running-times of each programme. Hence an episode of Knots, filling an hour slot, may account for as little as 46 minutes of quota material. The IBA then either asks the company to make some changes or approves the schedule.

Transmissions are then monitored, and the ITV companies provide the IBA with weekly logs of their transmissions, so that the IBA may warn a company during the year that the quota is in danger of being exceeded, and ask for the necessary adjustments in the forthcoming schedule.

Given all the controls and the flexibility with which these controls are exercised, it comes as a shock to find that the quota is being systematically infringed. Thames Television is unique among the regional television companies, insofar as it shares its franchise with London Weekend, but most of its American and Australian programming is networked. Indeed the ITV companies form a consortium, to buy American material, chipping in to a pot on the basis of each company's share of the Net Advertising Revenues earned by ITV. In the year that ended on March 31, Thames planned to transmit 1,190 hours of acquired programmes — programmes not produced by or for Thames or another ITV company.

Excluding all documentaries, all morning programming, a quarter of the feature films, and understating the running times of programmes to the maximum extent, the Australian and American programmes, comprising only films and film series, accounted for 17.8 per cent of Thames' total scheduled transmissions, a figure that grew to 18.3 per cent when estimates for the morning schedule were counted in. The quota limit is 18.5 per cent.

Only when it comes to working out the quota do the ITV companies and the IBA count the running times in general they base all their calculations on slot times. If these were to be considered in relation to the American and Australian fare, the proportion of quota material on our screens would be a shade under 25 per cent.

If past years are anything to go by, Thames will go over the amount of quota material it plans to show. A strike by staff, bad weather cancelling sports coverage, the death of a Hollywood star, mysteriously seem to boost the amount of quota material to a much greater extent than special news stories, games going into extra time or the death of a British star, reduce it.

Why do the ITV companies and the IBA bend rules that they themselves define and enforce? The answer is politics and economics. They would like to keep their statutory responsibilities as loose as possible; therefore it is much more expedient to retain the venerable 14 per cent figure than to increase it and thereby invite external scrutiny. As far as the economics are concerned, while production costs rise (about 10 per cent last year), the companies would like to restrict their production budgets to increases of only 5 per cent.

Repeated material is regarded as costing nothing, and the new acquisitions (yes, even Dallas at £30,000 an episode) cost only a fraction of the companies' own productions, in fact on average, about one fifth as much. As home video and cable begin to nibble away at the companies' advertising revenues, and the threat of the BBC taking away further business looms, buying more is becoming a very attractive option. And the place to buy is America and, to a lesser extent, Australia.

Last year the battle was fought and lost to have the overseas material quota applied to the cable services currently being introduced. It was a measure that the unions in the television industry were very keen to see introduced, for obvious reasons. They take the quota issue regarding broadcast television very seriously, but the secrecy with which the ITV companies and the IBA veil the information about transmissions schedules is virtually impossible to pierce. For the sake of programme standards and variety, of struggling British independent producers and all those who earn their living in the television industry, let's hope that matters are brought under control.

Nicole Van Kamp and Paul Michael Glaser in Princess Daisy

Media

over us all in the future efforts to get inside the mind of Sutcliffe, but what would the authors of the Council's 218-page report have made of their star witness genteelly pouring out the tea for the very people she had rubbished so effectively?

The truth is that, so far as most editors are concerned, the Press Council hasn't got a clue. Logic, motivation and commonsense don't enter into it. Which is why many of its adjudications are totally incomprehensible.

In the past week four newspapers were censured for mentioning that a 17-year-old youth convicted of murder and multiple rape was black.

Out of order, said the Council. Newspapers must beware "of irrelevant references to race or colour which may encourage or pander to racial prejudice."

Now you don't have to be a member of the Waffen SS to consider that there might be a relationship between black youths and violent crime. We will let that pass. The real issue here is the astonishing suggestion that newspapers have a duty not to report the literal truth.

God knows, we are accused of it often enough. But here we have the Press Council telling us to doctor the facts so that we do not cause offence to any individual or group. What about a picture of the accused? Get the artboard to airbrush the face, presumably, to turn black into white.

All four of the papers concerned, the Sun, the Daily Express, Daily Mail and London Standard, ran editorials telling the Press Council what it could do with its ruling.

The joke is that the Council is regarded by Fleet Street's critics as a paper tiger, pawn of the proprietors, Thatcherite lackey and all that jargon. In truth, it is a pain in the pending tray where its voluminous dossiers usually reside.

An endangered species if ever there was one, it seems so fearful of its own future that it leaps about like a startled rabbit every time anyone so much as wags a reproving finger at newspapers.

An old customer of the Council, I was once censured for paying money to Steven Waldorf. Just how he came to be pumped full of police bullets seemed to be the kind of question the editor of the News of the World ought to ask — even if he did want £30,000 of Rupert Murdoch's money.

The Council took a stern view. We were in breach of its declaration of principle governing payment to witnesses, criminals and associates of criminals. Just how an innocent film technician with five bullet holes in his body fits any of the above is anyone's guess.

Often it is the paper that publishes rather than the content of the story that appears to govern the Council's judgements.

APPENDIX 1 - see page 36

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Strict regulations determine the use of foreign material on ITV. Christopher Rowley argues the case for the IBA

Duty calls in the balance of broadcasting trade

JOE DAVIS'S article about foreign material on ITV (Media Page, May 13) presents an inaccurate picture and largely ignores discussion of important issues. It is still worth debating the type and amount of "overseas material on television, and particularly so at a time when Direct Broadcasting by satellite and cable — probably greatly aided by Satellite Master Antennae TV (SMATV) — will compete strongly with the IBA and BBC services. Their arrival will mean that all aspects of the existing television output — including the amount and type of overseas material — will need re-examination. But the discussion needs to be both informed and practical.

The IBA's quota regulations are not being broken and there is no secret about the way they operate. The regulations result in more home-produced programmes on our screens than in almost any other country in the world. Whilst the United States and the USSR, for example, may have more home-produced material, most people would not wish us to follow their types of television service.

If our regulations are complicated it is because we are taking into account the quality of programmes — not easily dealt with by simplistic rules.

The regulations are set by the IBA for both ITV and Channel 4. (They are not, as Mr Davis suggests, worked out by the Programme Policy Committee.) The limits are not exceeded and the IBA has never said that the quota includes all overseas material. Quota has always been designed to cover mainstream imported material; the more unusual overseas material is excluded.

The gist of quota exemptions given in the article is accurate (not least because the IBA readily provided it and other information to Mr Davis), but the amount of quota exempt foreign material on ITV has always been, and continues to be, small. The facts for April 1984 March 1985 are that of all ITV's transmissions, 13 per cent was quota material. Quota exempt material comprised one per cent for EEC material, one and a half per cent for extra Commonwealth material not included in quota, and a further three and three-quarter per cent from all other countries in the world.

The IBA has never counted advertisements or promotions which are made in the UK in our overseas regulations; consequently the actual duration of overseas material is used in the quota calculations.

These facts are not hidden. The IBA's regulations are given out to all interested parties both within and outside the Independent Television system, including the broadcasting trade unions who want less quota, and distributors and producers from abroad who want more. They have been given to the press and anyone else who needs them. The IBA has regular discussions with the broadcasting unions and gives them fully detailed figures when they ask for them. The regulations certainly reflect, among other things, the wish of the trades unions to see maximum employment opportunities for their members.

Mr Davis mentions Commonwealth material. Until 1978 all Commonwealth programmes were exempted from quota. In 1978 the IBA decided that Commonwealth material should be included within the quota. This decision was reviewed and in 1983 it was decided to allow up to one and a half per cent of transmission time to be exempt for Commonwealth material. We made the latest changes partly because of representations from Commonwealth governments and broadcasters who pointed out that they showed a great deal of ITV material and felt that they deserved something in return. The IBA's subsequent research shows that a great deal of the Commonwealth material is particularly popular in rating and appreciation terms.

Mr Lavis is dismissive of Sesame Street. The IBA has always allowed this to be quota exempt because it is an outstandingly good programme of its type and falls within the "education" category of quota exempt material.

Mr Davis was completely wrong in saying that Thames were "systematically infringing" the IBA quota regulations. Neither Thames — nor incidentally the other London company, LWT — were over their quota allowance. Nor were they or any other company over their peaktime quota — another detailed safeguard upon the amounts of imported material not mentioned by Mr Davis. We do not understand Mr Davis's calculations about Thames. He seems to have muddled various statistics that he was given. At one point he says that Thames transmitted either 17.8 per cent or 19.5 per cent of quota even if various quota exempt material was excluded. Neither are true. In the period under discussion Thames transmitted 13.9 per cent quota material; quota exempt overseas material formed 7.1 per cent of Thames's output. These figures are not unusual and they are certainly within the quota regulations. Had Mr Davis checked these facts with us instead of selectively (or mistakenly) presenting his figures, his case would have been less suspect.

The IBA wants to see a variety of overseas material on ITV and Channel 4. Mainstream American material is useful not least because viewers like it, as well as because it is less expensive than making all one's own similar material.

If the quota on imported material was cut from the present 14 per cent to, say, 10 per cent – something that is always possible to suggest – the implications have to be honestly faced. An extra 4.5 hours of British material would have to be produced each week but it would be on very small budgets. The "A Team", for example, would be replaced by a folk show, not by Minder. This change could not help the overall balance on ITV.

The forthcoming arrival of cable and satellite broadcasting will undoubtedly present challenges and problems for the existing broadcasters and there could well be implications for the quota regulations.

The IBA does not automatically think that the present position about the imported material on ITV and Channel 4 is correct and unchanging. We constantly review the situation and try by a variety of types of audience research to assess how the public feels. At present, both ratings and appreciation research, as well as other more general research, show that there does not seem to be public disquiet about either American or other programmes from overseas on either ITV or Channel 4.

The IBA is accused by Mr Davis of inactivity and acceptance of the ITV companies' commercial interests. It is accused by the companies, however, of being interventionist and unyielding in its approach to their scheduling of overseas material. The IBA's concern is to see a balanced schedule in which imported programmes have a legitimate but limited place.

APPENDIX 2- jea page 36

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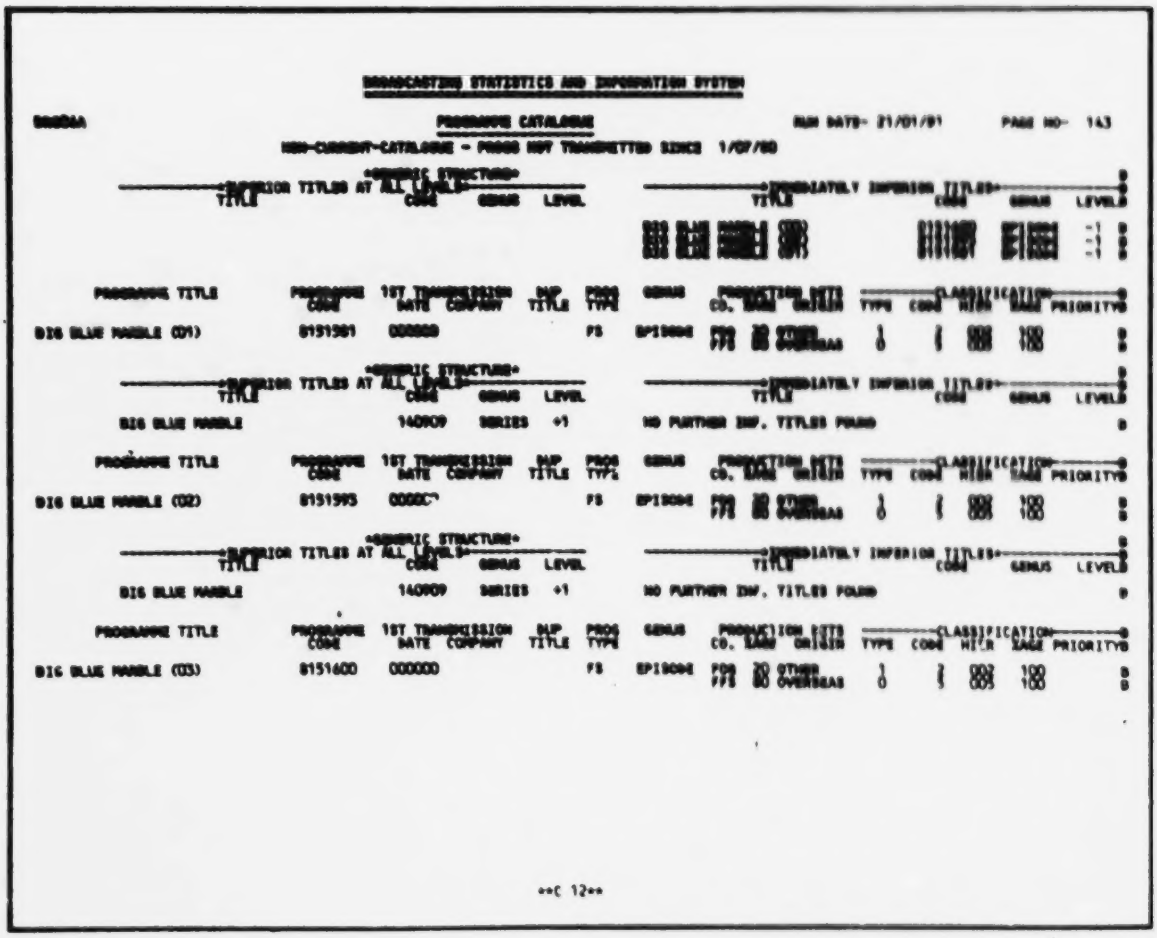
APPENDIX 3: AN ENTRY FROM THE IBA BSIS PROGRAMME CATALOGUE (see page 33)



BROADCASTING STATISTICS AND INFORMATION SYSTEM

PROGRAMME CATALOGUE

NON-CURRENT-CATALOGUE - PROGS NOT TRANSMITTED SINCE 1/07/80

RUN DATE= 21/01/91 PAGE NO= 143

PROGRAMME TITLE	PROGRAMME CODE	1ST TRANSMISSION DATE	1ST TRANSMISSION COMPANY	SHP TITLE	PROG TYPE	GENRE	PRODUCTION DETS CO.	PRODUCTION DETS ORIGIN	CLASSIFICATION TYPE	CLASSIFICATION CODE	CLASSIFICATION HIER	CLASSIFICATION USAGE	CLASSIFICATION PRIORITY
BIG BLUE MARBLE (01)	8151301	000000			FS	EP19004	FOR	OTHER OVERSEAS	1	0	1	100	0

SUPERIOR TITLES AT ALL LEVELS: TITLE	GENERIC STRUCTURE: CODE	GENRE	LEVEL	IMMEDIATELY INFERIOR TITLES: TITLE	CODE	GENRE	LEVEL
BIG BLUE MARBLE	140909	SERIES	+1	NO FURTHER INF. TITLES FOUND			0

PROGRAMME TITLE	PROGRAMME CODE	1ST TRANSMISSION DATE	1ST TRANSMISSION COMPANY	SHP TITLE	PROG TYPE	GENRE	PRODUCTION DETS CO.	PRODUCTION DETS ORIGIN	CLASSIFICATION TYPE	CLASSIFICATION CODE	CLASSIFICATION HIER	CLASSIFICATION USAGE	CLASSIFICATION PRIORITY
BIG BLUE MARBLE (02)	8151905	0000C*			FS	EP19004	FOR	OTHER OVERSEAS	1	0	1	100	0

SUPERIOR TITLES AT ALL LEVELS: TITLE	GENERIC STRUCTURE: CODE	GENRE	LEVEL	IMMEDIATELY INFERIOR TITLES: TITLE	CODE	GENRE	LEVEL
BIG BLUE MARBLE	140909	SERIES	+1	NO FURTHER INF. TITLES FOUND			0

PROGRAMME TITLE	PROGRAMME CODE	1ST TRANSMISSION DATE	1ST TRANSMISSION COMPANY	SHP TITLE	PROG TYPE	GENRE	PRODUCTION DETS CO.	PRODUCTION DETS ORIGIN	CLASSIFICATION TYPE	CLASSIFICATION CODE	CLASSIFICATION HIER	CLASSIFICATION USAGE	CLASSIFICATION PRIORITY
BIG BLUE MARBLE (03)	8151600	000000			FS	EP19004	FOR	OTHER OVERSEAS	1	0	1	100	0

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TABLE 1: ACQUIRED PROGRAMME MATERIAL ON ITV
COUNTRY OF ORIGIN, RUNNING TIME AND THE QUOTA

ITV COMPANY	BORDER TELEVISION			LONDON WEEKEND TV			THAMES TELEVISION			LWT + THAMES		
PERIOD COVERED	1 OCT 84 – 31 MAR 85			(APRIL 84 – 30 SEPT 84			2 APRIL 84 – 28 SEPT 84			2 APRIL 84 – 30 SEP 84		
TOTAL OUTPUT (ALL MATERIAL)*	2,706:00	100.0%		962:00	100.0%		1,758:00	100.0%		2,720:00	100%	
ACQUIRED OUTPUT (RUNNING TIME)	599:21	22.18%	(100%)	248:47	25.84%	(100%)	531:28	30.21%	(100%)	780:15	(28.67%)	(100%)
TOTAL COMMONWEALTH	99:07	3.11%	14.0%	9:03	0.92%	1.6%	112:29	6.39%	21.2%	116:32	4.28%	15.0%
TOTAL EEC	2:21	0.09%	0.3%	4:59	0.52%	2.0%	9:12	0.47%	1.6%	13:11	0.48%	1.7%
TOTAL U.K.	146:25	5.41%	24.4%	42:50	4.45%	17.2%	90:33	5.15%	17.0%	133:23	4.90%	17.1%
TOTAL U.S.A	357:22	13.21%	59.6%	193:32	20.12%	77.9%	309:30	17.60%	58.3%	503:22	18.50%	64.5%
TOTAL OTHERS & UNKNOWN	9:02	0.33%	1.5%	3:03	0.32%	1.2%	10:24	0.59%	2.0%	13:27	0.49%	1.7%
MAXIMUM HRS OF ACQUIRED PERMITTED BY THE QUOTA#	(919:20)	(15.20%)	(70.0%)	(339:30)	(9.60%)*	(54.1%)	(277:37)	(15.50%)	(52.3%)	421:48	15.50%	54.7%
UK + EEC HRS COMBINED	(148:50)	(5.50%)	(24.8%)	(47:99)	(4.97%)	(19.3%)	(99:195)	(5.62%)	(18.6%)	146:34	5.38%	18.8%
DOCUMENTARIES -- U.S.A	(6:46)	(0.25%)	(1.1%)	(5:94)	(0.62%)	(2.3%)	(7:08)	(0.40%)	(1.3%)	12:49	0.47%	1.6%
-- OTHERS	(1:50)	(0.1 %)	(0.3%)	(0:00)	(0.00%)	(0.0%)	(4:06)	(0.23%)	(0.8%)	4:46	0.18%	0.6%
EDUCATIONAL -- U.S.A.	(24:10)	(0.89%)	(4.0%)	(15:34)	(1.61%)	(6.2%)	(62:02)	(3.53%)	(11.7%)	77:31	2.85%	9.9%
BALANCE OF HRS :#	-9:41	-1.73%	-7.5%	+9:17	+4.18%	+16.2%	+86:13	+4.90%	+15.2%	+114:47	+4.29%	+15.0%

*ESTIMATES. TOTAL OUTPUT IS BASED ON DAILY AVERAGE OF 14:58 FOR BORDER TV; 7:15 (ON FRIDAYS), 14:52 (SATURDAYS & SUNDAYS) FOR LWT; 14:53 (MONDAYS TO THURSDAYS) AND 7:45 (FRIDAY) FOR THAMES.

NOTE: # LWT DOES NOT USE THE ENTIRE 15% OF TOTAL TRANSMISSIONS EXEMPTION GRANTED BY THE IBA FOR COMMONWEALTH MATERIAL.

TABLE 1 (see page 34)

TABLE 2: US AND AUSTRALIAN FILMS, TELEVISION MOVIES, DRAMATIC & CARTOON FILM SERIES ON ITV

ITV COMPANY / PERIOD COVERED	BORDER TELEVISION 1 OCT. 83 – 31 MAR. 84			LONDON WEEKEND TV 6 APRIL 83 – 30 SEPT. 83			THAMES TELEVISION 2 APR. 83 – 29 SEPT. 84			LWT & THAMES 2 APRIL 83 – 30 SEPT. 83		
TOTAL OUTPUT (ALL MATERIAL)[1]	2,706:00	100.0%		962:00	100.0%		1,734:00	100.0%		2,722:00	100.0%	
ALL ACQUIRED MATERIAL (RUNNING TIMES)	871:21	32.18%	100.0%	248:47	25.84%	100.0%	531:28	30.21%	100.0%	780:15	28.67%	100.0%
AUS. FILM SERIES	71:20	2.63%	11.8%	3:09[3]	0.32%	1.3%	107:26	6.11%	20.2%	107:26[3]	3.94%	13.7%
US FILM SERIES – DRAMA	160:37[2]	5.90%	26.6%	100:32[3]	10.44%	37.9%	135:43[2]	7.71%	25.6%	238:15	8.75%	30.5%
US FILM SERIES – CARTOON	31:21	1.15%	5.2%	9:19	0.96%	3.7%	28:45	1.63%	5.4%	33:39	1.24%	4.3%
US TV MOVIES	28:56	1.06%	4.8%	13:36	1.41%	5.3%	35:03	1.99%	6.6%	37:39	1.37%	4.8%
US FEATURE FILMS	89:15	3.29%	14.7%	83:21[3]	8.67%	33.5%	40:91	2.31%	7.6%	79:02	2.72%	9.5%
TOTAL	276:27	10.22%	45.8%	163:53[3]	17.01%	65.8%	348:18	19.79%	65.6%	507:01	18.62%	64.9%
MAXIMUM USE OF ACQUIRED # PERMITTED BY QUOTA	(479:26)	(18.50%)	(79.0%)	139:30[4]	14.50%	56.1%	272:27	15.50%	51.3%	421:98	15.50%	54.1%
BALANCE OF USE[#]	– 42:59	– 1.59% (ERR = 0.80%)	– 7.2%	24:13	2.52%	9.7%	70:91	4.02%	13.3%	85:13	3.13%	10.8%

[#] ESTIMATES. SEE TABLE 1.

NOTES: [1] EXCLUDING LAUREL & HARDY (WHICH THE IBA EXEMPTS). [2] HAS REPRESENTED BY BELLAMY, A UK/AUS CO-PRODUCTION. [3] EXCLUDING BELLAMY, FOR QUOTA CALCULATION PURPOSES. [4] LWT HAS NOT USE THE ENTIRE 1.5% OF TOTAL TRANSMISSIONS EXEMPTION GRANTED BY THE IBA FOR COMMONWEALTH MATERIAL.

TABLE 2 (see page 34)

TABLE 3: SCHEDULING USE OF U.S. & AUSTRALIAN DRAMATIC MATERIAL BY ITV COMPANIES

ITV COMPANY	BORDER TELEVISION			LONDON WEEKEND TV			THAMES TELEVISION			LWT & THAMES		
PERIOD CHEKED	OCT. 84 – 31 MAR 85			6 APRIL 84 – 30 SEPT 84			2 APRIL 84 – 28 SEPT 1984			APRIL 84 – 30 SEPT. 84.		
TOTAL OUTPUT (ALL MATERIAL)	2706:00	100.0%		962:00	100.0%		1,759:00	100.0%		2721:00	100.0%	
US & AUS DRAMA (SEE TABLE 2)	376:27	13.91%		163:27	17.01%		343:18	19.52%		507:01	18.63%	
SCHEDULING PERIOD	HRS	% OF TOTAL OUTPUT	% OF SCHEDULE PERIOD	HRS	% OF TOTAL OUTPUT	% OF SCHEDULE PERIOD	HRS	% OF TOTAL OUTPUT	% OF SCHEDULE PERIOD	HRS.	% OF TOTAL OUTPUT	% OF SCHEDULE PERIOD
MORNINGS (0930 – 1200) ALL TRANSMISSIONS	355:00	16.8%	100.0%	130:00	13.51%	100.0%	225:00	12.98%	100.0%	486:00	16.72%	100.0%
US & AUS DRAMA	44:04	1.62%	9.6%	5:16	0.55%	4.1%	46:20	2.63%	19.2%	51:36	1.90%	11.9%
AFTERNOONS & CHILDREN ALL TRANSMISSIONS (1200 – 1715)	1,096:30	38.67%	100.0%	312:00	32.43%	100.0%	734:30	41.76%	100.0%	1,046:30	38.46%	100.0%
AFTERNOONS US & AUS DRAMA	136:02	5.00%	12.9%	37:56	3.94%	12.1%	148:39	8.45%	20.2%	186:35	6.86%	17.8%
CHILDRENS US & AUS DRAMA	27:29	1.02%	2.6%	10:17	1.07%	3.3%	15:16	0.87%	2.1%	25:33	0.94%	2.4%
AFT & CHL US & AUS TOTAL.	163:51	6.02%	15.5%	48:13	5.01%	15.4%	163:55	9.32%	22.3%	212:08	7.80%	20.3%
PEAK TIME (MON. – SAT: 1730 – 2230 SUN: 1900 – 2230) ALL TRANSMISSIONS	715:00	26.42%	100.0%	299:00	31.08%	100.0%	416:00	23.65%	100.0%	715:00	26.28%	100.0%
US & AUS DRAMA	108:34	3.99%	15.1%	70:45	7.35%	23.6%	54.17	3.09%	13.1%	125:02	4.59%	17.5%
LATE NIGHTS (2230 – 0027 approx) ALL TRANSMISSIONS	365:00	13.03%	100.0%	162:30	16.89%	100.0%	205:30	11.68%	100.0%	368:00	13.52%	100.0%
US & AUS DRAMA	60:16	2.24%	16.9%	39:43	4.07%	24.1%	72:32	4.13%	35.4%	111:98	4.4%	30.4%
TOTAL US & AUS DRAMA (WITH DIFFERENCE EXPRESSED AS ERROR)	376:45	13.91% (E = 0.01%)		163:27	16.98% (E = 0.03%)		337:07	19.17% (E = 0.33%)		500:34	18.39% (E = 0.24)	

Table 3 (see pp. 34-35)

TABLE 4: BORDER TV SCHEDULE: 1 OCT 84 - 31 MARCH 85: SCHEDULE AMENDMENTS (See pp. 36-37

ITV replaced by UK		ITV replaced by USA		ITV replaced by Other		ITV replaced finish	
5hrs30	(14.17%)	32hrs07	(82.74%)	1hr12	(3.09%)	38hrs49	(100.00%)
USA replaced by UK		**UK replaced by USA**		**USA replaced by UK**			
0hrs53	(29.44%)	0hrs51	(28.33%)	1hr16	(42.22%)	3hrs00	(99.99%)

Acquired programmes replacing Originally Scheduled Acquired programmes

1. UK replacing UK

B41014	2040	09%	BDR	FILM	Rising Dane	PKT	FBF	UK OS Tales of the Unexp

Total 95 minutes = 1 hour 35 minutes

2. UK replacing USA

B41107	1500	00%	BDR	Adventurer: The	Mr Calloway	AFT	FBS	UK OS This Hilrod (FDS)
B41114	1500	027	BUR	Adventurer: The	Full Fathom Five	AFT	FBS	UK OS This Hilrod (FDS)

Total 53 minutes

3. USA replacing USA

B41021	1104	019	BDR	CT Adventures of Gulliver	Hurricane Island	MOR	FFS	USA OS Curtain Bowtie
B41025	2335	06%	BDR	TVM TV Movie	Home for the Holidays	LTE	TVM	USA OS Dark Mirror (TVM)
B41029	0930	093	BDR	FILM	The Legend of the Lone Ranger	MOR	FFF	USA OS Jackson's
B41019	1005	008	BDR	DOC Target the Impossible	Green Hell	MOR	FFS	USA OS L & M (NOS) ext OS
B41024	1055	004	BDR	CT Cartoon	Bugs Bunny	MOR	FFS	USA OS Laurel and Hardy
B41026	0955	013	BDR	CT Cartoon	Porky Pig's etc	MOR	FFS	USA OS Laurel and Hardy
B50101	1345	05U	BDR	Knight Rider	Slamming Sammy's Sons. Stint Blow	AFT	FFS	USA OS Magic of DavCurfid
B50121	2100	05F	BDR	Gunsey	Expert in Murder	PKT	FFS	USA OS Mike Hammer

Total 918 minutes = 5 hours 18 minutes

4. UK replacing UK

B41021	1330	031	BDR	Chips	Mitchell and Wood	AFT	FFS	USA OS Country Practice

Total 51 minutes

5. USA replacing AUS

B41018	1230	035	BDR	Bunsen	Once In A Blue Moon	AFT	FFS	USA OS Sullivans
B41022	2310	048	BDR	Darkroom	Guillotine/Lust in Translation	LTE	FFS	USA OS To. o.t.Unw 60IF

Total 75 minutes = 1 hour 15 minutes

Total 445 minutes = 7 hours 25 minutes

Amended programmes replacing ITV scheduled programmes

1. Origin Unknown

B41014	1135	025	BDR	DOC	Britannia	MOR	FFS	Orp Unkn OS Crt Berlt
B41023	1430	035	BDR	DOC Documentary	A Question of Weather	AFT	FFS	Prog Amend orgn unkn.
B41025	1650	021	BDR	CT Hum Hum	Little Papu	CHL	FFS	Prog Amend orig unkn

Total 72 minutes = 1 hour 12 minutes

2. USA

B41030	1430	029	BDR	DOC World We Live In, The	Should Oceans Meet	AFT	FBS	USA Prg Amnd. cat FBS IBA
B41020	2330	050	BDR	DOC Hollywood Special	Humphrey Bogart	LTE	FBS	USA Prog Amend. cat 'EG'
B41008	2230	06F	BDR	Falcon Crest	Fur Better Or Worse	LTE	FFS	USA Prog Amendment
B41009	2000	11%	BDR	FILM	Any Which Way You Can	PKT	FFF	USA Prog Amendment
B41017	2100	06%	BDR	Streets of San Francisco: The	One Last Shot	PKT	FFS	USA Prog Amendment
B41018	1645	029	BDR	CT Flintstone Special	Jogging Fever	CHL	FFS	USA Prog Amendment
B41022	1200	011	BDR	World Famous Fairy Tales	The Magic Pony	CHL	FFS	USA Prog Amendment
B41022	1600	011	BUR	World Famous Fairy Tales	The Two Brolled Little Bears	CHL	FFS	USA Prog Amendment
B41022	1648	02%	BUR	CT Flintstones: The		CHL	FFS	USA Prog Amendment
B41022	2000	028	BDR	Bunsen	Rainbow's End	PKT	FFS	USA Prog Amendment
B41023	1210	010	BDR	World Famous Fairy Tales	A Farmer Who Becomes a Housewife	CHL	FFS	USA Prog Amendment
B41023	1930	141	BDR	FILM	Nevada Smith	PHT	FFF	USA Prog Amendment
B41024	1504	006	BDR	CT Cartoon Time		CHL	FFS	USA Prog Amendment
B41024	1908	023	BDR	DOC Portrait of a Legend		PKT	FDS	USA Prog Amendment
B41024	2003	118	BDR	FILM	The Thief Who Came To Dinner	PKT	FFF	USA Prog Amendment
B41025	1430	029	BDR	Paramount Presents	Bachelor of Arts	AFT	FFS	USA Prog Amendment
B41025	1645	023	BDR	CT Flintstone Frolics	Episode 8	CHL	FFS	USA Prog Amendment
B41025	2030	025	BDR	Short Story Theatre	David	PKT	FFS	USA Prog Amendment
B41025	2328	024	BDR	Nine To Five		LTE	FFS	USA Prog Amendment
B41029	1600	010	BDR	World Famous Fairy Tales	The Ant and the Grasshopper	CHL	FFS	USA Prog Amendment
B41029	2000	028	BUR	Bunsen	Wild Irish Rose	PKT	FFS	USA Prog Amendment
B41030	1210	012	BDR	CT Cartoon Time	Buggsiopus: Abbott & Costello 623	CHL	FFS	USA Prog Amendment
B41030	1645	023	BDR	CT Flintstone Frolics	Episode 11	CHL	FFS	USA Prog Amendment
B41030	1930	145	BDR	FILM	The Great Gatsby	PKT	FFF	USA Prog Amendment
B41030	2231	081	BDR	DOC Hovu	Predictable Disasters	LTE	FFD	USA Prog Amendment
B41031	1800	010	BDR	CT Cartoon Time	Professor Kitzel: Abbtt & Cstello	CHL	FFS	USA Prog Amendment
B41031	1600	011	BDR	CT Cartoon Time	Buggsiopus; etc	CHL	FFS	USA Prog Amendment
B41101	1430	027	BDR	EMI Short	Crime Casebook	AFT	FFS	USA Prog Amendment
B41101	2030	08%	BDR	Diff'rent Strokes		PKT	FFS	USA Prog Amendment
B41102	1210	013	BDR	CT Cartoon Time	Buggsiopus	CHL	FFS	USA Prog Amendment
B41102	1600	014	BDR	CT Cartoon Time	Buggsiopus	CHL	FFS	USA Prog Amendment
B41102	1625	044	BDR	CT Animated Special	20,000 Leagues Under The Sea	CHL	FFS	USA Prog Amendment
B41103	2332	083	BDR	Streets of San Francisco: The		LTE	FFS	USA Prog Amendment
B41104	1100	080	BDR	Battlestar Galactica		MOR	FFS	USA Prog Amendment
B41023	0%8%	00Y	BDR	CT Disney Christmas		MOR	FFS	USA Prog Amendment
B41023	1145	029	BDR	CT Smurfs Christmas Special		MOR	FFS	USA Prog Amendment
B41024	1030	088	BDR	FILM	Benji	MOR	FFF	USA Prog Amendment
B41230	0%8%	00B	BDR	CT Disney Christmas		MOR	FFS	USA Prog Amendment
B50105	2208	111	BDR	FILM	The Four Seasons	PKT	FFF	USA Prog Amendment
B50109	1431	115	BDR	FILM	Silver Streak	AFT	FFF	USA Prog Amendment
B41023	1645	029	BDR	DOC Wild Wild World of Animals	Lions	CHL	FFS	USA Prog Amend cat FFS BDR
B41026	1210	014	BDR	DOC Pegasus	Painting With Light	AFT	FDS	USA Prog Amnd catFFS IBA
B41029	1800	013	BDR	DOC Pegasus	Salmon Running, Bear Cunning	AFT	FDS	USA Prog Amnd catFFS IBA
B41085	1603	014	BDR	DOC Pegasus		CHL	FDS	USA Prog Amnd orig unkn
B41114	2233	023	BDR	Short Story Theatre		LTE	FFS	USA Prog Amndi org unkn.
B50328	1338	089	BDR	Short Story Theatre		AFT	FFS	USA Prog Amndi org unkn.
B41021	1600	011	BDR	CT Cartoon Time		AFT	FFS	USA Prog amendment
B41229	2110	029	BDR	Bunsen	What a Revolution	PHT	FFS	USA Prog amendment
B50325	2235	081	BDR	Kojak		LTE	FFS	USA Programme Amendment
B50326	1333	047	BDR	Diff'rent Strokes		AFT	FFS	USA Programme Amendment
B50329	2404	028	BDR	Bunsen		LTE	FFS	USA Programme Amendment

Total 1,927 minutes = 32 hours 07 minutes

3. UK

B41017	2000	06%	BUR	DOC Survival Special	The Leopard that Changed Its Spots	PKT	FBS	UK Prog Amendment
B41017	2315	06G	BDR	Edgar Wallace	Attempt To Kill	LTE	FBS	UK Prog Amendment
B41018	2130	03%	BDR	Paramount Short	Green Blues	PKT	FBS	UK Prog Amendment
B41031	2000	113	BDR	FILM	Tunes of Glory	PKT	FBF	UK Prog Amendment
B41101	2130	024	BDR	TVM TV Movie	The Laughing Girl Murder	PKT	FBF	UK Prog Amendment
B50311	2320	051	BDR	Party Political Broadcast	Scottish Liberals	LTE	FBO	UK Programme Amendment

Total 330 minutes = 5 hours 30 minutes

4. EEC

B41018	0930	014	BDR	European Folk Tales	Emi Meoni Mini Mo	CHL	FEB	EEC Prog Amend org unkn.
B41019	1212	011	BDR	European Folk Tales	The Laughing Mirror	CHL	FEB	EEC Prog Amend org unkn.
B41019	1600	01E	BDR	European Folk Tales	The Ass and the Stick	CHL	FEB	EEC Prog Amend org unkn.
B41024	1601	01G	BDR	European Folk Tales		CHL	FEB	EEC Prog Amend org unkn.

Total 47 minutes

TOTAL 2,370 minutes = 39 hours 30 minutes